



Royal Academy of Music,
YORK GATE, MARYLEBONE ROAD, N.W.1

THE R.A.M. NEW MUSIC SOCIETY

INVITATION CONCERT
OF
MODERN CHAMBER MUSIC

DUKE'S HALL

On MONDAY, 5th FEBRUARY, 1934,
at 5.30 p.m.

THIS PROGRAMME ADMITS TO THE CONCERT.

THE DOORS WILL BE CLOSED DURING EACH PIECE
THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE MUSIC.

PROGRAMME

SONATA for Violin and Pianoforte *Hubert J. Foss*

Allegro energico

Rhapsody

Allegro non troppo ma ritmico

BARBARA PULVERMACHER (Violin)

HUBERT J. FOSS (Pianoforte)

FIVE DEDICATIONS—"Funtington Tunes" (1929) *Norman Demuth*

Toni

John (during his convalescence)

Polly

Zach (the wayward one)

Sarah (on her Jubilee)

THE ELSIE OWEN STRING QUARTET

SONGS OF THE DOOMED *Alan Bush*

Four songs and an epilogue for voice and pianoforte, Op. 14 (1932-33)

GEOFFREY DUNN (Tenor) (*poems by F. C. Boden*)

ALAN BUSH (Pianoforte)

SONATA for Pianoforte (1930) *Willem Pijper*

Allegro

(FIRST PERFORMANCE IN ENGLAND)

Adagio molto

Allegro volante

EGERTON TIDMARSH

STRING QUARTET in E minor *John B. McEwen*

Allegro deciso

Adagio espressivo

Allegro vivace

THE ELSIE OWEN STRING QUARTET

THE ELSIE OWEN STRING QUARTET:

ELSIE OWEN (1st Violin)

JEAN LE FEVRE (2nd Violin)

DOROTHY LEE (Viola)

HILDEGARD ARNOLD (Violoncello)

CHAPPELL CONCERT GRAND PIANOFORTE

Phyllis Roberts



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

FORTNIGHTLY CONCERT

DUKE'S HALL,

WEDNESDAY, 28TH FEBRUARY, 1934,

AT 8 P.M.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE.

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PROGRAMME

SCHERZO No. 2 in B flat minor, Op. 31—Pianoforte.....Chopin

ANN HATHWAY JONES

HAROLD CRAXTON, HON. F.R.A.M.

SONGS { "Liebe schwärmt auf allen Wegen" }
 { "An die Nachtigall", Op. 98, No. 1 } Schubert
 { "Seligkeit" }

KATHLEEN FROST

Accompanist : Stella Goodger

EVELYN LANGSTON, F.R.A.M.

STRING QUARTET in B flat, Op. 18, No. 6 (2nd movement)....

Adagio, ma non troppo

[Beethoven]

JOAN NEILD (1st Violin) ELIZABETH HUNT (2nd Violin)

HELGA WHITE (Viola) KATHLEEN HUNT (Violoncello)

HERBERT WITHERS, F.R.A.M.

VOCAL TRIO—"January Dusk" (MS.)..... Phyllis Roberts †

MARGARET PARTINGTON (Soprano) (Student)

VERA RAE-STEVENSON (Mezzo-Soprano) JOAN LENNARD (Contralto)

Accompanist : Phyllis Roberts

B. J. DALE, F.R.A.M.

ERNEST READ, F.R.A.M.

SONATA in G minor, Op. 22 (1st movement)—Pianoforte....

So rasch wie möglich

[Schumann]

BERYL BARTHOLOMEUSZ

(Associated Board Exhibitioner)

A. BRIAN NASH, A.R.A.M.

SONGS { "Claire de Lune" }
 { "Après un Rêve" } Fauré
 { "Aubade" }

BESSIE TODD

(Ross Scholar)

Accompanist : Cyril Addison-Smith

ETHEL BILSLAND, F.R.A.M.

SONATA in A (2nd & 3rd movements).....Felix Swinstead *

Andante quasi adagio.

Allegro vivace

DORIS LANGHAM-SMITH (Violin)

(Gwynne Kimpton Scholar)

DOROTHY PEACOCK (Pianoforte)

(Associated Board Exhibitioner)

ROWSBY WOOF, F.R.A.M.

HAROLD CRAXTON, HON. F.R.A.M.

INTERVAL OF FIVE MINUTES

RHAPSODY in B minor, Op. 79, No. 1—Pianoforte..... Brahms

IRENE GRAVES

LESLIE ENGLAND, A.R.A.M.

SONATA in F (1st & 2nd movements)—VioloncelloJ. Galliard

Lento

ELIZABETH SCOTT-ELLIS

Allegro

Accompanist : Mary Stuart Harding

DOUGLAS CAMERON, A.R.A.M.

MADRIGAL for Female Voices—"As fair as morn".....Wilbye

ALISON REID (Soprano) IRENE WALKER (Soprano)

ROSE BERNSTEIN (Contralto)

ERNEST READ, F.R.A.M.

CONCERTO No.5 in A, K.219 (1st movement)—Violin... Mozart

Allegro aperto

LORNA COMPAGNONI

(Associated Board Exhibitioner)

Accompanist : Josephine Euler

ARTHUR CATTERALL, HON. F.R.A.M.

VARIATIONS on an original theme (MS.)—Pianoforte....

ROBERT HAY

[Robert Hay †

(Associated Board Exhibitioner)

(Student)

THEODORE HOLLAND, F.R.A.M.

YORK BOWEN, F.R.A.M.

* EX-STUDENT

† SECOND STUDY

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

FORTNIGHTLY CONCERT

DUKE'S HALL,

WEDNESDAY, 14TH MARCH, 1934,

AT 8 P.M.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE.

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PROGRAMME

CANZONA and DANCE in B minor, Op. 43, Nos. 1 & 2—Violin....

MARY E. JEZARD [Nicolai R. Medtner ARTHUR CATTERALL, HON. F.R.A.M.
Accompanist : Margaret Chamberlain

ARIA—"Al desio, di chi t'adora" (Le Nozze di Figaro) Mozart

MARGARET G. MASON

(Seguin Scholar)

Accompanist : Kathleen Craig

FREDERICK KEEL, F.R.A.M.

SONATA in F, Op. 8 (1st movement) Grieg

Allegro con brio

MARY FINDLAY (Violin)

PHYLLIS SPURR (Pianoforte)

MARJORIE HAYWARD, F.R.A.M.

PERCY WALLER, HON. R.A.M.

SONGS { "Wild Geese" } MS. Jocelyn Waterson † { "Chimes" }

CICELY HIGHAM

Accompanist : Phyllis Spurr

H. V. JERVIS-READ, F.R.A.M.

EVELYN LANGSTON, F.R.A.M.

NOCTURNE in D flat, Op. 27, No. 2—Pianoforte Chopin

KATHLEEN J. BELL

VICTOR BOOTH, F.R.A.M.

SONATA for Violoncello Andrea Caporale

MURIEL TAYLOR

(1749)

Accompanist : Margaret Chamberlain

HERBERT WALENN, F.R.A.M.

SONGS { "My song resounds" } Nos. 1, 3 & 7, from { "Silent woods" } "Gipsy songs", Op. 55 { "Cloudy heights of Tatra" } Dvořák

VERA DUMAIN

Accompanist : Eileen Ralph

MARCUS THOMSON, F.R.A.M.

QUARTET in E flat, Op. 74 ("The Harp") 1st movement Beethoven

Poco adagio—Allegro

WINIFRED FLAVELLE (1st Violin) IRENE SPIER (2nd Violin)

MAY MOUNTFORT (Viola) MURIEL TAYLOR (Violoncello)

HERBERT WITHERS, F.R.A.M.

INTERVAL OF FIVE MINUTES

"NIGHT FANCIES"—Pianoforte B. J. Dale *

JEAN BRIGGENSHAW

(Elizabeth Stokes Scholar)

HAROLD CRAXTON, HON. R.A.M.

CONCERTO No. 4 in D, K 218 (3rd movement)—Violin....Mozart

Rondo. Andantino grazioso

LEONARD BRAGA

Accompanist : Josephine Euler

SPENCER DYKE, F.R.A.M.

SONGS { "D'aune jouant de L'espinnette" } Ravel { "Asturiana" } arr : De Falla { "Seguidilla Murciana" }

RHODA PURSHOUSE

(Parepa-Rosa Scholar)

Accompanist : Hilda King

JOHN BOOTH, HON. R.A.M.

SONATA in D, Op. 28 (1st movement)—Pianoforte ... Beethoven

Allegro

PHYLLIS ROBERTS

JOHN PAUER, HON. R.A.M.

"SUITE IN OLD STYLE" (MS.) Eleanor Fox †

Prelude

DULCE RAPAPORT (Violoncello)

Allemande

JOAN DAVIES * (Pianoforte)

Saraband & Gigue

ELSIE NYE, A.R.A.M.
DOUGLAS CAMERON, A.R.A.M.

INTERMEZZO in E flat minor, Op. 118, No. 6—Pianoforte Brahms

JOYCE CUTTING

B. McCARA SYMONS, A.R.A.M.

* EX-STUDENT

† SECOND STUDY

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music,
YORK GATE, MARYLEBONE ROAD, N.W.1

DUKE'S HALL

VOCAL ENSEMBLE CLASS
CONCERT

Under the direction of
ERNEST READ,
F.R.A.M.

ON WEDNESDAY, 21ST MARCH, 1934, AT 12.15 P.M.

THIS PROGRAMME ADMITS TO THE CONCERT.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

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N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme.

PROGRAMME

NEUE LIEBESLIEDER, Op. 65, for Four Voices and Pianoforte Duet *Brahms*

MARGARET PARTINGTON (Soprano) VERA RAE-STEVENSON (Contralto)

BERNARD LEWIS (Tenor) BRUCE CLARK (Bass)

Pianoforte Duet—Norman Askew & Douglas Hawkridge

TRIOS for Female Voices—

(a) "As fair as morn" *John Wilbye*

IRENE WALKER (Soprano) ALISON REID (Soprano) ROSE BERNSTEIN (Contralto)

(b) "January Dusk" *Phyllis Roberts †*

MARGARET PARTINGTON (Soprano) (Student)

VERA RAE-STEVENSON (Mezzo-Soprano) JOAN LENNARD (Contralto)

DUET—"The Lord is a man of war" (Israel in Egypt) *Handel*

HAROLD CHILD (Bass)

GEORGE PRANGNELL (Bass)

SORROW'S LULLABY, with String Quartet accompaniment *Peter Warlock*

BESSIE TODD (Soprano) ERNEST DAVIES (Baritone)

String Quartet :—

Doris Langham-Smith (1st Violin) Sylvia Jaques (2nd Violin)

Samuel Rosenheim (Viola) Joseph Sack (Violoncello)

DIEU! QU'IL LA FAIT BON REGARDER *Debussy*

MARGARET PARTINGTON (Soprano) VERA RAE-STEVENSON (Contralto)

BERNARD LEWIS (Tenor) GEORGE SCOTT (Bass)

GESTILLTE SEHNSUCHT, Op. 91, No. 1 *Brahms*

MURIEL GALE (Contralto)

MAX GILBERT (Viola)

"Shepherd, what's love, I pray?" *Julius Harrison*

ALISON REID (Soprano) DOROTHY FLEMING (Soprano)

VERA RAE-STEVENSON (Contralto) ETTA HARRY (Contralto)

BERNARD LEWIS (Tenor) GEORGE SCOTT (Tenor)

ERIC RICKARD (Bass) BRUCE CLARK (Bass)

Accompanist : Norman Askew

† SECOND STUDY



Royal Academy of Music,
YORK GATE, MARYLEBONE ROAD, N.W.1

DUKE'S HALL

THE
CONDUCTORS' CLASS
ORCHESTRAL CONCERT

Under the direction of
ERNEST READ,
F.R.A.M.

ON WEDNESDAY, 21ST MARCH, 1934, AT 4.30 P.M.

THIS PROGRAMME ADMITS TO THE CONCERT.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

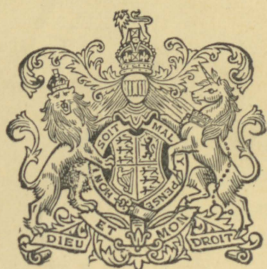
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PROGRAMME

| | | | | | | |
|---|------|------|------|------|------|---|
| SYMPHONY No. 104 in D | | | | | ... | <i>Haydn</i> |
| <i>Adagio—Allegro</i> } | | | | | | |
| <i>Andante</i> } | | | | | | |
| <i>Menuetto. Allegro</i> } | | | | | | |
| <i>Allegro spiritoso</i> } | | | | | | |
| | | | | | | B. HAIGH MARSHALL |
| | | | | | | JOHN WALTON |
| CONCERTO in B minor (1st movement).... | .... | .... | .... | .... | ... | <i>Handel</i> |
| <i>Allegro moderato</i> | | | | | | |
| | | | | | | Viola Solo—HELGA WHITE |
| | | | | | | ANGELA BURNEY |
| “EINE KLEINE NACHTMUSIK”, K 525 (1st movement) | .... | .... | .... | .... | ... | <i>Mozart</i> |
| <i>Allegro</i> | | | | | | |
| | | | | | | LEOPOLD PODOLSKY-PODDER |
| SUITE No. 3 in D (2nd & 3rd movements).... | .... | .... | .... | .... | ... | <i>Bach</i> |
| <i>Air</i> | | | | | | |
| <i>Gavottes I & II</i> | | | | | | MARJORIE HARPER |
| CONCERTO in C minor, K.491 (1st movement) | .... | .... | .... | .... | ... | <i>Mozart</i> |
| <i>Allegro</i> | | | | | | |
| | | | | | | Solo Pianoforte—PATRICK SMERDON-PIGGOTT |
| | | | | | | GUY JOHNSON |
| OVERTURE—“Oberon” | ... | .... | ... | .... | .... | <i>Weber</i> |
| | | | | | | OSWALD LAWRENCE |



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.

PATRONS—

HIS MAJESTY THE KING
HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : Sir JOHN B. McEWEN, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.



PHOTO BY ALEX. CORBETT

STUDENTS' ORCHESTRAL CONCERT

QUEEN'S HALL

(Sole Lessees : Messrs. CHAPPELL & Co., Ltd.)

On FRIDAY, 23rd MARCH, 1934, at 3 p.m.

CONDUCTOR :

SIR HENRY J. WOOD,

D.MUS., F.R.A.M., F.R.C.M.

PROGRAMME

PRICE THREEPENCE

Programme

FUNERAL MARCH "Grania and Diarmid", Op. 42 Elgar

In Memoriam

SIR EDWARD ELGAR, O.M., G.C.V.O., Hon. R.A.M.

NORMAN O'NEILL, Hon. R.A.M.

Professor, R.A.M.

SONGS { "In Haven" }
 { "Sabbath morning at sea" } Op. 37, Nos. 2 & 3 (Sea Pictures) Elgar

MURIEL GALE

"ROMANCE" from Suite in D, Op. 2 B. J. Dale *

Solo Viola—GORDON N. MUTTER

CONCERTO in D, Op. 35 (1st movement) Tchaikovsky
Allegro moderato

Solo Violin—EDWARD SILVERMAN

(Ada Lewis Scholar)

SYMPHONY No. 4 in E minor, Op. 98 (3rd & 4th movements) *Brahms*
Allegro giocoso
Allegro energico e passionato

INTERVAL OF FIVE MINUTES

CONCERTO No. 2 in B flat, Op. 83 (1st movement) *Brahms*
Allegro non troppo

Solo Pianoforte—OLIVE CLOKE

ARIA—"Air des adieux" (Jeanne d'Arc) *Tchaikovsky*

D. MARJORIE HUGHES

DANSE POLOVTSIENNE (Prince Igor) *Borodin*

Student Conductor—OSWALD L. LAWRENCE

The National Anthem—"God Save the King"

* EX-STUDENT

CHAPPELL CONCERT GRAND PIANOFORTE

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL:—

- (i) The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.
- (ii) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstruction.
- (iii) Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating sufficient space shall be left for persons to pass easily to and fro and to have free access to exits.

THE ORCHESTRA

First Violins.

Langham-Smith, Doris
 Martin, David
 Appleton, William A.
 Armon, Myfanwy
 Arthur, Doris
 Chasey, Albert
 Compagnoni, Lorna
 Coomer, Norbert
 Felmingham, Richard
 Findlay, Mary G.
 Flavelle, Winifred
 George, Mary
 Ivanoff, Nadia
 Jaques, Sylvia
 Jezard, Mary
 Latutin, Simmon
 Lavers, Marjorie
 Little, Katherine
 Manley, Eugenie
 Masters, Robert
 Meller, Eileen
 Mernick, Woolf
 Mountfort, May
 Neild, Joan
 Phillips, Constance
 Rosenheim, Samuel
 Schmeising, Wilhelmina
 Silverman, Edward
 Spier, Irene
 Taylor, Eleanor
 Thomson, Douglas
 Thomson, Joan
 Tierney, Kathleen

Second Violins.

Hunt, Elizabeth
 Wright, Mary
 Archibald, Joan
 Beckton, Dorothy
 Boustred, Gladys
 Braga, Leonard
 Brickman, Lebah
 Chilcott, Nancy
 Cook, Thomas
 Croft, Eric
 Evans, Harriet
 Greenwood, Henry

Second Violins (cont.)

Hambridge, Marjorie
 Hunn, Raymond
 Lesslie, Elizabeth
 Martin, Mavis
 Maskell, George
 Masterson, Ruth
 Nemish, Eugene
 Scott, Shirley
 Solloway, John
 Walker, Vera
 Whatley, Evelyn
 Whistler, John

Violas.

*† Lockyer, James T.
 Townshend, Jacqueline
 Ashley, Alice
 Creighton-Miller, Ruth
 Cooper, Margery
 Dowell, Sylvia
 Euler, Josephine
 Gilbert, Max
 Jackson, Elza
 Martin, Doris V.
 Mutter, Gordon
 Risius, Rudolf
 Staples, Betty
 Thomas, Peggy
 White, Helga

Violoncellos.

Beavan, Peter H.
 Booth, Esme
 Briggenshaw, Rene
 Edwards, Dily
 Elphick, Edna
 Fox, Eleanor
 Harding, Mary S.
 Hunt, Kathleen
 Jessett, Alice
 Loynes, Helen B.
 Lyel, Barbara
 Neild, Nancy B.
 Newell, Joan
 Piggott, Margaret
 Rapaport, Dulce
 Roitt, Sonia

Violoncellos (cont.)

Sack, Joseph
 Scott-Ellis, Elisabeth
 Taylor, Muriel
 Tury, Hirsch
 Westerby, Maurice

Double-Basses.

† Winterbottom, Charles
 § Sterling, H. Samuel
 Fairfax, Margaret
 * Greenish, Doris
 * Stanley, Paul J.
 Tildesley, Richard
 Walton, John
 § Wood, W. George

Flutes.

Risius, Oscar C.
 Bonner, Betty
 Walker, Evelyn

Piccolo.

*† Stainer, Charles

Oboes.

† Goossens, Léon J.
 Butterworth, John
 Keane, Madeline L.

Cor. Anglais.

Butterworth, John

Clarinets.

Tranmer, Eileen
 Bennell, Raymond H.
 Carter, Rosetta
 Robins, Frederick J.
 Ullman, David

Bass Clarinet.

§ Craig, D. J.

Bassoons.

* Vinter, Gilbert
 Waters, Alfred
 Wightman, Thomas

Contra Bassoon.

* Penn, Alfred

Horns.

§ Probyn, F.
 § West, Robert
 § Bradley, E.
 § Smith, George W.

Trumpets.

*† Solomon, John
 Podolsky-Podder, Leopold
 Herron, H. Dennis

Trombones.

§ Mansfield, J. W.
 § Garvin, A. T.

Bass Trombone.

* Coleman, W. H.

Tuba.

§ Smith, H. R.

Timpani.

§ Hards, Charles

Bass Drum, Side Drum, Cymbals, Glockenspiel, Tambourine & Gong.

Belton, Ernest H. G.
 Burney, Angela
 Harper, Marjorie
 Johnson, Guy
 Marshall, B. Haigh

Harps.

*† Mason, Gwendolen
 Walters, Sylvia

Celeste.

Gibson, Alan

Organ.

Gibson, Alan

* Ex-Student

† Professor

§ Specially Engaged



ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, N.W.1

DUKE'S HALL

SERIAL PERFORMANCES OF

THE

Complete String Quartets
of
BEETHOVEN

in chronological order

By Students of the Ensemble Class

Under the direction of

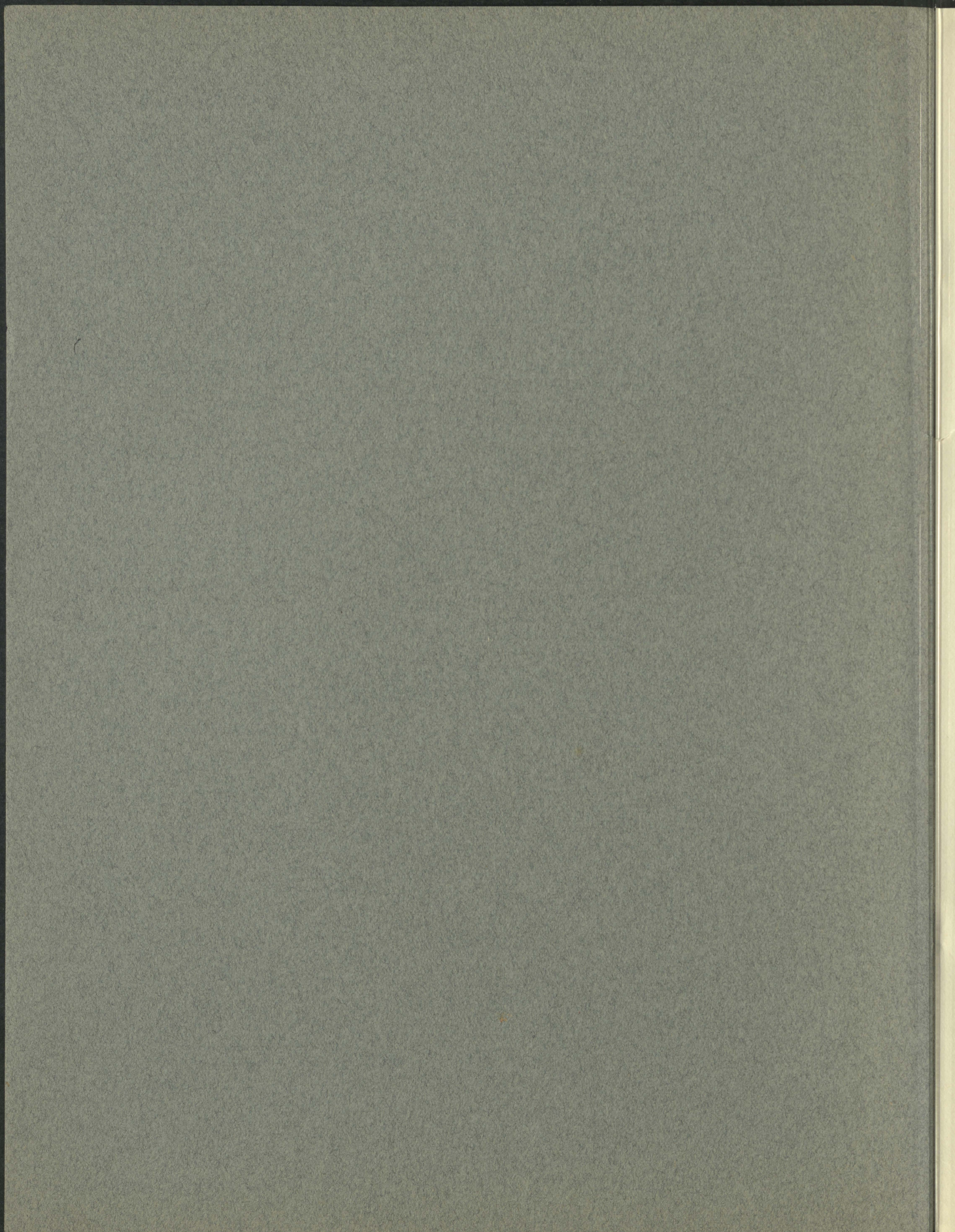
HERBERT WITHERS, F.R.A.M.

Wednesdays at 3 p.m.

16th MAY to 11th JULY, 1934

Each Concert will be preceded by a short address on the programme
by MR. HERBERT WITHERS.

THIS PROGRAMME ADMITS TO THE SERIES



BEETHOVEN

1770—1827.

THE order in which the first six quartets, Op. 18, are to be performed is now the generally accepted order of composition. All six quartets comprised in Op. 18 were dedicated to Prince Lobkowitz and were composed between 1798-9 and 1800. Similarly the last five quartets will be performed in the order of composition. The opus numbers do not indicate this order.

REVISED

THE

NEW

EDITION

OF

THE

NEW

EDITION

OF

THE

NEW

EDITION

OF

THE

NEW

EDITION

OF

THE

FIRST CONCERT
WEDNESDAY, 16th MAY, 1934, at 3 p.m.

QUARTET No. 3 in D, Op. 18

Allegro
Andante con moto
Allegro
Presto

DORIS LANGHAM-SMITH ‡ (1st Violin)
SYLVIA JAQUES (2nd Violin)
SAMUEL ROSENHEIM (Viola)
JOSEPH SACK (Violoncello)

QUARTET No. 1 in F, Op. 18

Allegro con brio
Adagio affettuoso ed appassionato
Scherzo. Allegro molto
Allegro

EDWARD SILVERMAN † (1st Violin)
DOUGLAS THOMSON (2nd Violin)
GORDON MUTTER (Viola)
PETER BEAVAN* (Violoncello)

* Associated Board Exhibitioner

† Ada Lewis Scholar

‡ Gwynne Kimpton Scholar

Some Works contemporary with the Six Quartets Op. 18:—

First Symphony; Pianoforte Concertos in C, B flat, and C minor; Septet; Prometheus;
Mount of Olives; Eight Pianoforte Sonatas (Pathétique to Pastorale); Two Violoncello
Sonatas, Op. 5; Three Violin Sonatas, Op. 12; 1802—Second Symphony.

SECOND CONCERT
WEDNESDAY, 23rd MAY, 1934, at 3 p.m.

QUARTET No. 2 in G, Op. 18

Allegro
Adagio cantabile—Allegro—Adagio cantabile
Scherzo. Allegro
Allegro molto, quasi Presto

EDWARD SILVERMAN † (1st Violin)
DOUGLAS THOMSON (2nd Violin)
GORDON MUTTER (Viola)
PETER BEAVAN* (Violoncello)

QUARTET No. 5 in A, Op. 18

Allegro
Minuetto
Andante cantabile con Variazioni
Allegro

WINIFRED FLAVELLE (1st Violin)
IRENE SPIER (2nd Violin)
HELGA WHITE (Viola)
EDNA ELPHICK † (Violoncello)

* Associated Board Exhibitioner † Ada Lewis Scholar

THIRD CONCERT
WEDNESDAY, 30th MAY, 1934, at 3 p.m.

QUARTET No. 4 in C minor, Op. 18

Allegro, ma non tanto
Scherzo. Andante scherzoso, quasi Allegretto
Minuetto. Allegretto
Allegro

BEATRIX MARR† (1st Violin)
KATHLEEN TIERNEY* (2nd Violin)
MAX GILBERT* (Viola)
EILEEN McCARTHY* (Violoncello)

QUARTET No. 6 in B flat, Op. 18

Allegro con brio
Adagio, ma non troppo
Scherzo. Allegro
Adagio (La Maliconia)—Allegretto quasi Allegro

DAVID MARTIN* (1st Violin)
JACQUELINE TOWNSHEND (2nd Violin)
MAX GILBERT* (Viola)
FLORENCE HOOTON (Violoncello)

* Associated Board Exhibitioner

† Ada Lewis Scholar

FOURTH CONCERT
WEDNESDAY, 6th JUNE, 1934, at 3 p.m.

PIANOFORTE SONATA in E, Op. 14, No. 1 (1799)

Allegro

Allegretto

Rondo. Allegro comodo

Pianoforte Solo—JACQUELINE TOWNSHEND

STRING QUARTET in F (arranged by Beethoven from above work in 1802)

DAVID MARTIN * (1st Violin)

BEATRIX MARR † (2nd Violin)

JACQUELINE TOWNSHEND (Viola)

PETER BEAVAN * (Violoncello)

QUARTET No. 7 in F, Op. 59, No. 1 (1806)

(dedicated to Count Rasoumoffsky)

Allegro

Allegretto vivace e sempre scherzando

Adagio molto e mesto—Allegro (Thème russe)

DORIS LANGHAM-SMITH ‡ (1st Violin)

SYLVIA JAKES (2nd Violin)

SAMUEL ROSENHEIM (Viola)

JOSEPH SACK (Violoncello)

* Associated Board Exhibitioner

† Ada Lewis Scholar

‡ Gwynne Kimpton Scholar

FIFTH CONCERT
WEDNESDAY, 13th JUNE, 1934, at 3 p.m.

QUARTET No. 8 in E minor, Op. 59, No. 2 (1806)

(dedicated to Count Rasoumoffsky)

Allegro

Molto Adagio

Allegretto

Finale. Presto

BEATRIX MARR † (1st Violin)
KATHLEEN TIERNEY * (2nd Violin)
MAX GILBERT * (Viola)
EILEEN McCARTHY * (Violoncello)

QUARTET No. 9 in C, Op. 59, No. 3 (1806)

(dedicated to Count Rasoumoffsky)

Introduzione. Andante con moto—Allegro vivace

Andante con moto quasi Allegretto

Minuetto. Grazioso—Allegro molto

DORIS LANGHAM-SMITH † (1st Violin)
SYLVIA JAKES (2nd Violin)
SAMUEL ROSENHEIM (Viola)
JOSEPH SACK (Violoncello)

Contemporary Works :—4th Symphony; Violin Concerto; Overture Leonore No. 3; Pianoforte Sonata (Appassionata); 32 Variations for Pianoforte; 1807-8—5th and 6th Symphonies; Overture Coriolan; Violoncello Sonata in A, Op. 69; Mass in C.

1803—Violin Sonata Op. 47 (Kreutzer); Romance in G for Violin and Orchestra;
1804—Eroica Symphony; Triple Concerto; Pianoforte Sonata (Waldstein); Romance in F for Violin and Orchestra; 1805—Pianoforte Concerto in G; Leonore, 1st version.

* Associated Board Exhibitioner

† Ada Lewis Scholar

‡ Gwynne Kimpton Scholar

SIXTH CONCERT
WEDNESDAY, 20th JUNE, 1934, at 3 p.m.

QUARTET No. 10 in E flat, Op. 74 (The Harp) 1809

(dedicated to Prince Lobkowitz)

Poco Adagio—Allegro

Adagio ma non troppo

Presto—Allegretto con Variazioni

WINIFRED FLAVELLE (1st Violin)

IRENE SPIER (2nd Violin)

HELGA WHITE (Viola)

EDNA ELPHICK † (Violoncello)

QUARTET No. 11 in F minor, Op. 95, (1810)

(dedicated to N. Zmeskall von Domanovetz)

Allegro con brio

Allegretto, ma non troppo

Allegro assai vivace, ma serio

Larghetto espressivo—Allegretto agitato

EDWARD SILVERMAN † (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER BEAVAN* (Violoncello)

* Associated Board Exhibitioner

† Ada Lewis Scholar

Contemporary Works :—1809-10—Pianoforte Concerto (Emperor); Pianoforte Sonatas, F minor, Op. 78, and Les Adieux, Op. 81a; Music to Egmont. 1811—Choral Fantasia; Ruins of Athens; Pianoforte Trio in B flat. 1812—7th and 8th Symphonies; Violin Sonata in G, Op. 96.

SEVENTH CONCERT
WEDNESDAY, 27th JUNE, 1934, at 3 p.m.

QUARTET No. 12 in E flat, Op. 127 (October, 1824)

(dedicated to Prince Galitzin)

Maestoso—Allegro

Adagio, ma non troppo e molto cantabile

Scherzando vivace

Finale. Allegro

QUARTET No. 15 in A minor, Op. 132 (July, 1825)

(dedicated to Prince Galitzin)

Assai sostenuto—Allegro

Allegro ma non tanto

Molto Adagio (a Holy Song of thanks to God for restoration of health. In the Lydian Mode.)

Alla marcia, assai vivace—

Allegro appassionato

EDWARD SILVERMAN † (1st Violin)

DOUGLAS THOMSON (2nd Violin)

GORDON MUTTER (Viola)

PETER BEAVAN* (Violoncello)

* Associated Board Exhibitioner

† Ada Lewis Scholar

Works on which Beethoven was engaged prior to the composition of the above Quartets:—

1822—Last Pianoforte Sonata in C minor, Op. 111; 1817-23—Choral Symphony;
1818-23—Mass in D; 1823?-33 Variations for Pianoforte (Diabelli)

EIGHTH CONCERT
WEDNESDAY, 4th JULY, 1934, at 3 p.m.

QUARTET No. 13 in B flat, Op. 130 (September, 1825)
(dedicated to Prince Galitzin)

Adagio ma non troppo

Allegro

Presto

Andante con moto ma non troppo. Poco scherzando

Alla danza tedesca. Allegro assai

Cavatine. Adagio molto espressivo

Grosse Fuge (now known as Quartet No. 16, Op. 133)

DAVID MARTIN* (1st Violin)
JACQUELINE TOWNSHEND (2nd Violin)
MAX GILBERT* (Viola)
FLORENCE HOOTON (Violoncello)

The last movement of the B flat Quartet, "Grosse Fuge", to be played on this occasion is the movement which originally was designed by Beethoven as the Finale of this work. It was, however, in response to suggestions from his publishers and friends, displaced by another movement which is that now always played to conclude the Quartet (*See note in following programme*). The Fugue was afterwards published as a separate Quartet and known as No. 16, Op. 133, with a dedication to Beethoven's pupil and protector, The Cardinal Archduke Rudolf, to whom he also dedicated the Mass in D, the Opera Fidelio; Two Pianoforte Concertos in G, and Emperor; Two Pianoforte Sonatas, Les Adieux and B flat Op, 106 (Hammerklavier); Pianoforte Trio in B flat, and Violin Sonata in G, Op. 96.

* Associated Board Exhibitioner

NINTH CONCERT
WEDNESDAY, 11th JULY, 1934, at 3 p.m.

QUARTET No. 14, Op. 131, in C sharp minor (July, 1826)

(dedicated to Baron von Stutterheim)

Adagio, ma non troppo e molto espressivo

Allegro molto vivace

Allegro moderato

Andante ma non troppo e molto cantabile

Presto

Adagio quasi un poco andante

Allegro

BEATRIX MARR † (1st Violin)
KATHLEEN TIERNEY * (2nd Violin)
MAX GILBERT * (Viola)
EILEEN McCARTHY * (Violoncello)

QUARTET No. 17, in F, Op. 135 (October, 1826)

(dedicated to Johann Wolfmeier)

Allegretto

Vivace

Lento assai ; cantante e tranquillo

Grave, ma non troppo tratto—Allegro (Der schwer gefasste Entschluss—Muss es sein ? Es muss sein ! Es muss sein !)

DORIS LANGHAM-SMITH ‡ (1st Violin)
SYLVIA JAKES (2nd Violin)
SAMUEL ROSENHEIM (Viola)
JOSEPH SACK (Violoncello)

FINALE—Allegro of Quartet No. 13, in B flat, Op. 130 (November, 1826)

(See note on previous Concert)

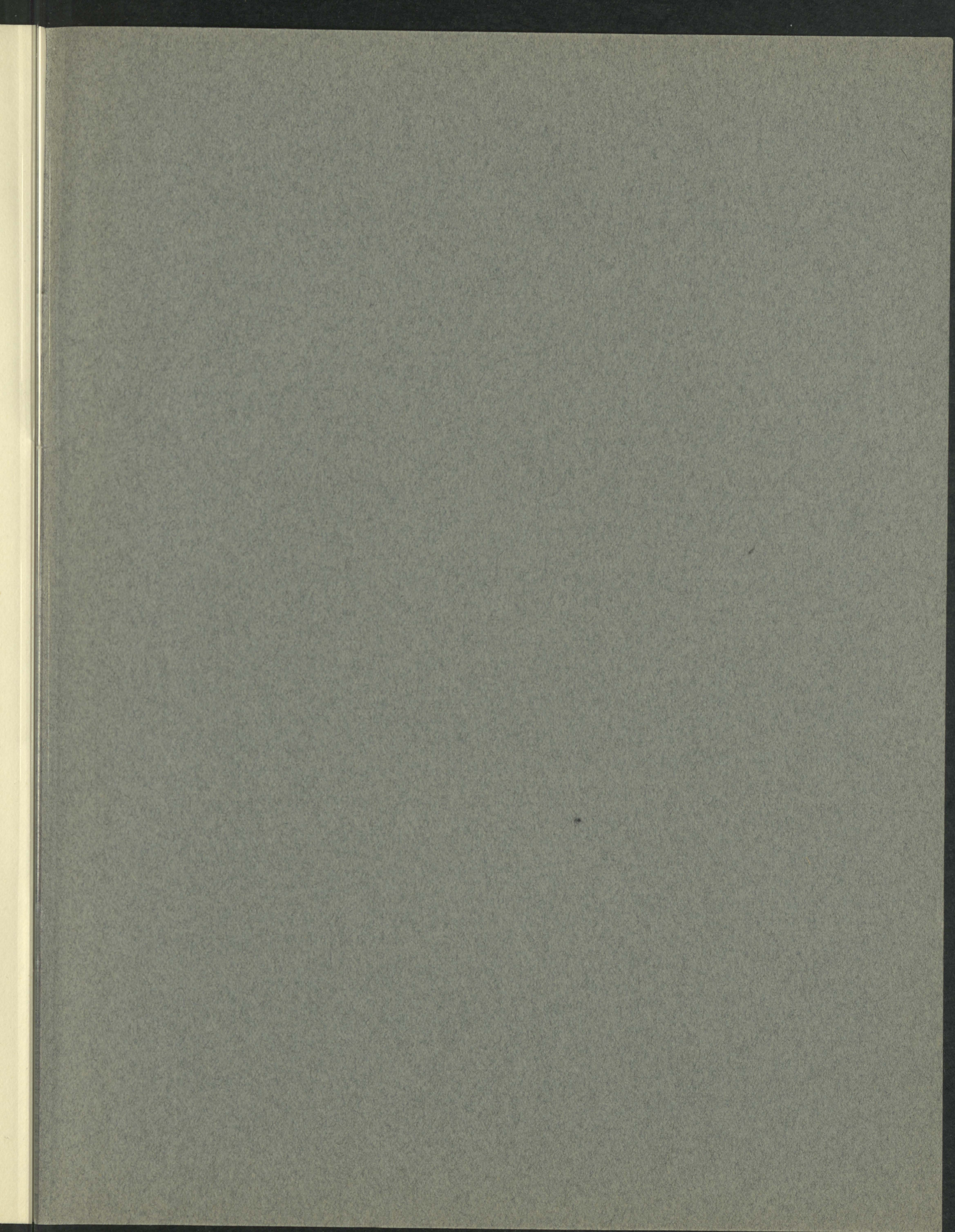
This movement composed as Finale for the B flat Quartet, was completed only four months before the Composer's death and was probably the last work he composed.

BEATRIX MARR † (1st Violin)
KATHLEEN TIERNEY * (2nd Violin)
MAX GILBERT * (Viola)
EILEEN McCARTHY * (Violoncello)

* Associated Board Exhibitioner

† Ada Lewis Scholar

‡ Gwynne Kimpton Scholar





Royal Academy of Music,
YORK GATE, MARYLEBONE ROAD, N.W.1

THE R.A.M. NEW MUSIC SOCIETY

INVITATION CONCERT
OF
MODERN CHAMBER MUSIC

DUKE'S HALL

On THURSDAY, 24th MAY, 1934,
at 5.30 p.m.

THIS PROGRAMME ADMITS TO THE CONCERT.

THE DOORS WILL BE CLOSED DURING EACH PIECE
THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

PROGRAMME

SONATA for Pianoforte (Revised edition 1934) H. V. Jervis-Read

Prelude: Andante

Allegro moderato, intrepido

Poco allegro, alla danza ma con sentimento

Lentemente e solenne

MYERS FOGGIN

SEVEN SONGS E. J. Moeran
(words by James Joyce)

"Strings in the earth and air"

"Who goes amid the green wood"

"Bright cap and streamers"

"O cool is the valley now"

"O it was out by Donnycarney"

"Rain has fallen all the day"

"Now O now in this brown land"

MARK RAPHAEL (*Baritone*)

HARRY ISAACS (*Pianoforte*)

SONATA for Oboe and Pianoforte (1934) William Alwyn

Moderato e grazioso (FIRST PERFORMANCE)

Andantino

Allegro quasi valse tempo

HELEN GASKELL (*Oboe*)

(By kind permission of the B.B.C.)

LILIAN GASKELL (*Pianoforte*)

SONATA for Pianoforte (1924) Igor Stravinsky

MYERS FOGGIN

CHAPPELL CONCERT GRAND PIANOFORTE

In place of a second concert this term, a lecture on Arnold Schönberg's methods of composition will be given by Mr. Alan Bush on **Monday, 18th June, 1934, at 5.30 p.m.**, in the **Lecture Hall**. It will be an advantage to those attending this lecture if they can bring with them, or have studied, No.1 of Schönberg's "Drei Klavierstücke", Op. 11.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

FORTNIGHTLY CONCERT

DUKE'S HALL

WEDNESDAY, 4TH JULY, 1934,

AT 8 P.M.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE.

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme

PRELUDE and FUGUE in G minor—Pianoforte ... Bach—Szántó
SHEILA MACPHERSON

EGERTON TIDMARSH, A.R.A.M.

SONGS { "The triumph of death" } MSS. Raymond H. Bennell
{ "War-song of the Saracens" } (Lionel Monckton Scholar)
GEORGE PRANGNELL
Accompanist : Guy Johnson

WILLIAM ALWYN, A.R.A.M.

F. PERCIVAL DRIVER, A.R.A.M.

SONATA No. 12 in D minor (1st & 2nd movements)—Violin
Adagio espressivo EVELYN WHATLEY [Joseph Gibbs
Allegretto (Associated Board Exhibitioner)
Accompanist : Phyllis Spurr

MARJORIE HAYWARD, F.R.A.M.

"LA SÉRÉNADE INTERROMPUE" } Preludes,
"LES COLLINES d'ANACAPRI" } Book I, Nos. 9, 5 & 12
"MINSTRELS" } Pianoforte Debussy
JAMES WALKER
(Associated Board Exhibitioner)

YORK BOWEN, F.R.A.M.

QUARTET in A minor, Op. 51, No. 2 (2nd movement) Brahms
Andante moderato KATHARINE LITTLE (1st Violin)
(Associated Board Exhibitioner)
MAVIS MARTIN (2nd Violin)
NADIA IVANOFF (Viola)
ESME BOOTH (Violoncello)

HERBERT WITHERS, F.R.A.M.

TOCCATA No. 4 in D minor (3rd & 4th movements)—Pianoforte Bach
Adagio MARGUERITE BOR
Fuga. Allegro (Elizabeth Stokes Scholar)

VIVIAN LANGRISH, F.R.A.M.

INTERVAL OF FIVE MINUTES

SONATA in G, Op. 28 (2nd movement)—Organ Elgar
Andante espressivo PHYLLIS ROBERTS †
(Henry Smart Scholar)

STANLEY MARCHANT, D.MUS., F.R.A.M.

"FIRST SONNET" } MSS.—Pianoforte
"PRELUDE ON AN ORIGINAL CAROL TUNE" } Peter Churchill †
"SECOND SONNET" } (Student)
PETER CHURCHILL
(Liszt Scholar)

ALAN BUSH, A.R.A.M.

HAROLD CRAXTON, HON.R.A.M.

SONGS { "My mother bids me bind my hair" Haydn
{ "Rose softly blooming" Spohr
DORIS QUINLAN
(Ada Lewis Scholar)
Accompanist : Gordon Felmingham

MAURICE d'OISLY, F.R.A.M.

PASTORAL RHAPSODY for 4 Violoncellos (MS.) Dorothy Stewart
MURIEL TAYLOR
EILEEN MCCARTHY
(Associated Board Exhibitioner)
ESME BOOTH
BARBARA LOYNES

HERBERT WALENN, F.R.A.M.

SONGS { "Thou'rt like a lovely flower" Schumann
{ "Pains" Wagner
MOIRA YEOMAN
Accompanist : Gwen Lea-Dennis

MARY WILSON, F.R.A.M.

SONATA in D, Op. 12, No. 1 (1st movement) Beethoven
Allegro con brio CONSTANCE PHILLIPS (Violin)
BERYL ROGERS (Pianoforte)

ELSIE OWEN, F.R.A.M.
VIVIAN LANGRISH, F.R.A.M.

† SECOND STUDY

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1

INSTITUTED 1822.

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INCORPORATED BY ROYAL CHARTER, 1830.

THE CORREGIDOR

(HUGO WOLF)

BY THE

STUDENTS OF THE OPERA CLASS

(THE FIRST COMPLETE PERFORMANCE IN ENGLAND)

Producer :

GEOFFREY DUNN

A.R.A.M.

Conductor :

JOHN BARBIROLI

F.R.A.M.

Monday, 16th July, 1934, at 8 p.m.

PROGRAMME

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PRICE THREEPENCE

SYNOPSIS

Act I.—Lukas, the miller, and his wife, Frasquita, are a charming and popular couple. Because Lukas is so hospitable he has attracted the friendship of the nobility of the town.

A neighbour suggests that perhaps his distinguished guests come for the pleasure of his wife's company as much as for the flavour of his grapes.

While Frasquita is sweeping the courtyard, Lukas notices a visitor approaching. It is Repela, and he comes to announce the visit of his master, the Corregidor, who hopes to find Frasquita alone. The miller and his wife decide that Lukas shall hide in the vine-arbour and overhear their conversation.

The Corregidor, elderly and unattractive, is the governor of the province. Frasquita enjoys the situation, and her husband is incapable of jealousy. She asks the Corregidor to recommend her nephew for a post in the Town Council at Estella. In the midst of his love-making the old man loses his balance and falls into the dust. He is furious at Frasquita's laughter, and with revenge in his thoughts, he sends Repela with a message to the Mayor of the neighbouring village, while the miller and his wife go to receive their other guest, the Bishop.

Act II, Scene 1.—On the same evening Lukas and Frasquita have finished supper and are enjoying each other's company when Tonuelo the Bailiff arrives. He has brought a warrant for the Miller's arrest, and has come to conduct him to the Mayor's house. Frasquita wants to go with them, but this, says Tonuelo, is against his orders. So Frasquita is left alone, sad and full of apprehension.

Suddenly she hears a cry for help, which proves to have come from the Corregidor. He was responsible for the miller's arrest and hoped by this means to interview Frasquita without fear of disturbance; but on his way to her, he has fallen into the mill-stream and is wet through. Her indignation is only increased when he offers her the promised appointment for her nephew, and when he finally falls in a swoon she calls Repela to look after him, and runs from the house.

Repela succeeds in reviving his master, who, immediately concluding that Frasquita has gone to town to tell his wife, sends Repela after her. He hangs his clothes to dry, and to prevent a threatened attack of pneumonia, gets into the miller's bed.

Scene 2.—The Mayor and his friends are already half intoxicated when Lukas arrives. He soon realises that his arrest is part of the Corregidor's plan and outwits them by singing a drinking song in which at every recurrence of the words "Spanish wine" the glasses must be emptied. As these words occur in almost every line, they soon leave him and retire to bed intoxicated. His escape is discovered by the maid Manuela, who comes back to the room hoping to induce him to take her into his service.

Act III, Scene 1.—Repela overtakes Frasquita and they decide to seek Lukas at the Mayor's.

Scene 2.—When Lukas reaches home again the kitchen is deserted. His worst suspicions are, he thinks, confirmed when he looks through the bedroom keyhole and recognises the Corregidor's head on his pillow. In a fury of revenge he dons the Corregidor's clothes and goes off to town muttering, "The Corregidor's wife is lovely too". The Corregidor is awakened by the noise and, finding his own clothes gone, has no alternative but to put on the miller's. He is therefore mistaken for Lukas by the Mayor and Tonuelo on their arrival with Repela and Frasquita. When his identity is made clear, he orders the whole party to accompany him to town in search of Lukas.

Act IV.—They arrive outside the Corregidor's house early next morning, and are informed by the Duenna, to the Corregidor's fury and Frasquita's distress, that the "Corregidor" came home an hour ago. A band of servants comes out and attacks the supposed miller, and this situation, his last reward for his escapade, is only relieved by Mercedes his wife, who further humiliates him by addressing him as "Miller Lukas". The crowd then enjoy the spectacle of Lukas masquerading as the Corregidor.

Not until the servants have explained Lukas' movements will Frasquita forgive him; but at last they are both satisfied that the affair was merely a comedy of errors, and after a chorus in honour of the gracious and long-suffering Mercedes, they return to the mill as happy as before.

The Opera was composed in 1895, and first performed at Mannheim in the following year.

“ THE CORREGIDOR ”

Three-cornered Hat” by P. A. DE ALARCON.
IN, A.R.A.M.

MILL—AN AFTERNOON IN OCTOBER.
NINE O’CLOCK THE SAME EVENING.
E IN THE NEIGHBOURING VILLAGE.
VEEN THE MILL AND THE VILLAGE.
... THE KITCHEN OF THE MILL.
E THE CORREGIDOR’S HOUSE—
EARLY NEXT MORNING.

There will be an Interval of Twenty
Minutes between Acts II & III and one
of Ten Minutes between Acts III & IV.

FRANCE)
... CLIFFORD DERI
... GORDON MACDONALD
... JANET HAMILTON-SMITH
... HAROLD CHILD
PROVINCE ... BERNARD LEWIS
... GEORGE PRANGNELL
... GEORGE KIMM
... WILLIAM GRANT
GORSKAYA and KYRILL GEORGEVSKY
... GEORGE SCOTT
... ERIC SIVYER
... GORDON MACDONALD
... VERA DUMAIN
... PHILIP HATTEY
... VERA RAE-STEVENS
... IRENE CHAMBERS

Shop’s Servants,
Townspeople, Gipsies, etc.
e Reid-Jones Leslie Dawson
er Salaman Roy Devereux
aret Stuart William Grant
a Taylor Hugh Herron
Tilston Russell Howarth
Tribe George Kimm
Westerman Roderick Lloyd
ys White Sydney McEwan
ence Woodrow Wilfred Miles
a Yeoman George Prangnell

Glenys Jones Gwendolyn Pearson Frank Aiken Eric Rickard
Margaret Rees-Jenkins Harry Barker

There will be an Interval of Ten Minutes between Acts I & II—III & IV and Fifteen Minutes between Acts II & III.

Stage Management DOROTHY FLEMING and ALISON REID
Chorus Master CHALMERS BURNS, A.R.A.M.
Accompanist FLORA BRERETON

Act I.—Lukas, the miller, and his wife. Lukas is so hospitable he has attracted

A neighbour suggests that per company as much as for the flavour of

While Frasquita is sweeping the mill and he comes to announce the visit of the miller. The miller and his wife decide that Lu

The Corregidor, elderly and unattractive, is in a bad way. He is in the situation, and her husband is incapable of holding the post in the Town Council on his balance and falls into the dust.

On his own thoughts, he sends Repela with a message to his wife and his wife go to receive their other guests.

Act II, Scene 1.—On the same evening. The miller and his wife are in each other's company when Tonuelo comes to arrest, and has come to conduct him to prison. The Corregidor, who says Tonuelo, is against his orders. So

Suddenly she hears a cry for help. She is responsible for the miller's arrest and the disturbance; but on his way to her, her indignation is only increased when he finally falls in a swoon she calls Repela.

Repela succeeds in reviving him. He goes to town to tell his wife, sends Repela to the mill. He has a sudden attack of pneumonia, gets into the hospital.

Scene 2.—The Mayor and his friends. The Corregidor realises that his arrest is part of the comedy which at every recurrence of the word "comedy" occur in almost every line, they soon learn the truth by the maid Manuela, who comes back to the mill.

Act III, Scene 1.—Repela overtakes the Corregidor.

Scene 2.—When Lukas reaches home he is in a bad way. He thinks, confirmed when he looks through the window at his pillow. In a fury of revenge he decides to do the Corregidor's wife is lovely too". The Corregidor, gone, has no alternative but to put on a mask and Tonuelo on their arrival with Repela. He sends the whole party to accompany him to the mill.

Act IV.—They arrive outside the Corregidor's house. Duenna, to the Corregidor's fury and indignation. A band of servants comes out and

for his escapade, is only relieved by Mercedes his wife, who further humiliates him by addressing him as "Miller Lukas". The crowd then enjoy the spectacle of Lukas masquerading as the Corregidor.

Not until the servants have explained Lukas' movements will Frasquita forgive him; but at last they are both satisfied that the affair was merely a comedy of errors, and after a chorus in honour of the gracious and long-suffering Mercedes, they return to the mill as happy as before.

The Opera was composed in 1895, and first performed at Mannheim in the following year.

" THE CORREGIDOR "

Libretto by ROSA MAYREDER-OBERMAYER from the novel " The Three-cornered Hat " by P. A. DE ALARCON.
English version by GEOFFREY DUNN, A.R.A.M.

Act I. THE COURTYARD OF THE MILL—AN AFTERNOON IN OCTOBER.
Act II, Scene 1. ... THE KITCHEN OF THE MILL—ABOUT NINE O'CLOCK THE SAME EVENING.
" " *Scene 2.* A ROOM AT THE MAYOR'S HOUSE IN THE NEIGHBOURING VILLAGE.
Act III, Scene 1. THE CROSSROADS BETWEEN THE MILL AND THE VILLAGE.
" " *Scene 2.* THE KITCHEN OF THE MILL.
Act IV. THE STREET IN THE TOWN OUTSIDE THE CORREGIDOR'S HOUSE—
EARLY NEXT MORNING.

CAST:

(CHARACTERS IN ORDER OF APPEARANCE)

| | |
|---|--|
| TIO LUKAS, THE MILLER | CLIFFORD DERI |
| THE NEIGHBOUR | GORDON MACDONALD |
| FRASQUITA, THE MILLER'S WIFE | JANET HAMILTON-SMITH |
| REPELA, THE CORREGIDOR'S MAN | HAROLD CHILD |
| DON EUGENIO DE ZUNIGA, THE CORREGIDOR, GOVERNOR OF THE PROVINCE | BERNARD LEWIS |
| THE BISHOP | GEORGE PRANGNELL |
| THE CANON PREBENDARY | GEORGE KIMM |
| THE CANON PENITENTIARY | WILLIAM GRANT |
| ACOLYTES | TATIANA GORSKAYA and KYRILL GEORGEVSKY |
| TONUELO, THE BAILIFF | GEORGE SCOTT |
| JUAN LOPEZ, THE MAYOR OF THE NEIGHBOURING VILLAGE | ERIC SIVYER |
| PEDRO, HIS SECRETARY | GORDON MACDONALD |
| MANUELA, A SERVANT IN HIS HOUSE | VERA DUMAIN |
| THE NIGHTWATCHMAN | PHILIP HATTEY |
| THE DUENNA, IN THE CORREGIDORA'S SERVICE | VERA RAE-STEVENSON |
| MERCEDES, THE CORREGIDORA, DON EUGENIO'S WIFE | IRENE CHAMBERS |

CHORUS : Lukas' Servants, the Bishop's Servants,

the Mayor's Servants, the Corregidor's Servants, Townspeople, Gipsies, etc.

| | | | |
|------------------|-----------------------|------------------|------------------|
| Dorothy Anderson | Megan Jones | Joyce Reid-Jones | Leslie Dawson |
| Constance Auger | Suzanne Lane | Esther Salaman | Roy Devereux |
| Elizabeth Clough | Alice Langham | Margaret Stuart | William Grant |
| Elsbeth Davidson | Dorothy Langmaid | Frida Taylor | Hugh Herron |
| Dorothy Fleming | Joan Lennard | Nora Tilston | Russell Howarth |
| Kathleen Frost | Ohna Macdonald | Joan Tribe | George Kimm |
| Phyllis Grover | Kathleen Nelthropp | Mari Westerman | Roderick Lloyd |
| Etta Harry | Cicely Newington | Gladys White | Sydney McEwan |
| Muriel Hill | Ailsa Nicol | Florence Woodrow | Wilfred Miles |
| Olive Jackson | Margaret Partington | Moirae Yeoman | George Prangnell |
| Glenys Jones | Gwendolyn Pearson | Frank Aiken | Eric Rickard |
| | Margaret Rees-Jenkins | Harry Barker | |

There will be an Interval of Ten Minutes between Acts I & II—III & IV and Fifteen Minutes between Acts II & III.

| | |
|------------------|---------------------------------|
| Stage Management | DOROTHY FLEMING and ALISON REID |
| Chorus Master | CHALMERS BURNS, A.R.A.M. |
| Accompanist | FLORA BRERETON |

THE ORCHESTRA

First Violins.

* Grinke, Frederick
Jezard, Mary
Flavelle, Winifred
Manly, Eugenie
Lavers, Marjorie
Jaques, Sylvia
Little, Katharine
Spier, Irene
Phillips, Constance
Compagnoni, Lorna

Second Violins.

Hunt, Elizabeth
Armon, Myfanwy
Wright, Mary
Felmingham, Richard
Solloway, John
Boustred, Gladys
Appleton, Aubrey
Martin, Mavis

Violas.

*† Lockyer, James T.
Townshend, Jacqueline
Rosenheim, Samuel
Mountfort, May
Risius, Rudolf
Ivanoff, Nadia

Violoncellos.

Sack, Joseph
Westerby, Maurice
Booth, Esmé

Violoncellos (cont.)

Hunt, Kathleen
Loynes, Helen B.
Taylor, Muriel

Double-Basses.

† Winterbottom, Charles
§ Sterling, Samuel
Fairfax, Margaret
Tildesley, Richard

Flutes.

*† Stainer, Charles
Risius, Oscar C.
Bonner, Betty
Walker, Evelyn

Piccolo.

*† Stainer, Charles

Oboes.

† Whittaker, Alec
Butterworth, John
Keane, Madeline L.

Cor. Anglais.

Butterworth, John

Clarinets.

Tranmer, Eileen
Carter, Rosetta
Ullman, David

Bass Clarinet.

§ Craig, D. J.

Bassoons.

* Vinter, Gilbert
Waters, Alfred
Wightman, Thomas

Horns.

* Cursue, Alfred J.
§ West, Robert
* Bradley, Francis
§ Smith, George W.

Trumpets.

*† Solomon, John
Podolsky, Leopold
§ Fenwick, George

Trombones.

† Langston, Sidney F.
§ Garvin, A. T.

Bass Trombone.

* Coleman, W. H.

Tuba.

§ Glynn, Frank W.

Timpani.

§ Hards, Charles

Bass Drum, Side Drum, Cymbals, Triangle.

Marshall, B. Haigh
Belton, Ernest H. G.

Harps.

* Wolfe, Julia
Walters, Sylvia

* Ex-Student

† Professor

§ Specially Engaged

Mr. Geoffrey Dunn acknowledges with thanks, the kind co-operation of Miss Muriel Doherty in the preparation of the English text, and of Mr. Patrick Robertson in advising on points of Spanish tradition and usage.

SCENERY and DRAPERIES by T. IREBY CAPE & SON.

COSTUMES by L. & H. NATHAN.

(The above are from designs by the producer after the paintings and etchings of Francisco Goya—1746-1828)

ELECTRICAL STAGE EQUIPMENT by STRAND ELECTRIC CO.

STAGE FIT-UP by THE STEEL SCAFFOLDING CO., LTD.

LIGHTING and EFFECTS by C. W. BLACK.

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BEETHOVEN CONCERT

Friday 31 August 1934

CONDUCTOR : SIR HENRY WOOD

| | | |
|-----------------------|------------------------------|------------------|
| OVERTURE | Fidelio | <i>Beethoven</i> |
| SONG CYCLE | An die ferne Geliebte | <i>Beethoven</i> |
| CONCERTO No. 1, in C, | for Pianoforte and Orchestra | <i>Beethoven</i> |
| SYMPHONY No. 7, in A | | <i>Beethoven</i> |

INTERVAL OF FIFTEEN MINUTES

| | |
|-----------------------|-----------------|
| ADAGIO (7th Symphony) | <i>Bruckner</i> |
| OVERTURE Rosamunde | <i>Schubert</i> |

PERCY MANCHESTER

Solo Pianoforte : HOWARD-JONES

Encores cannot be allowed in the First Part of the Programme

In accordance with the requirements of the London County Council :

I. The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.

II. All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary.

III. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, sufficient space shall be left for persons to pass easily to and fro and to have free access to exits.

SMOKING PERMITTED

(Except in the portion of the Grand Circle reserved for non-smokers)

ABDULLAS FOR CHOICE



Royal Academy of Music,
YORK GATE, MARYLEBONE ROAD, N.W.1

THE R.A.M. NEW MUSIC SOCIETY

INVITATION CONCERT
OF
MODERN CHAMBER MUSIC

DUKE'S HALL

On THURSDAY, 11th OCTOBER, 1934,
at 5.30 p.m.

THIS PROGRAMME ADMITS TO THE CONCERT.

THE DOORS WILL BE CLOSED DURING EACH PIECE
THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

PROGRAMME

SUITE for Pianoforte, Op. 25 (1923) Arnold Schönberg

Prelude

Gavotte

Musette

Intermezzo

Minuet and Trio

Gigue

PHILIP LÈVI

SONATA in A minor for Violin and Pianoforte (1920) Ernest Bloch

Agitato

Molto quieto

Moderato

BESSIE RAWLINS (*Violin*)

REGINALD PAUL (*Pianoforte*)

PRELUDIO, NOTTURNO e PASSACAGLIA for Pianoforte (1932) Philip Lèvi

PHILIP LÈVI

CHAPPELL CONCERT GRAND PIANOFORTE

The next Concert of the
R.A.M. NEW MUSIC SOCIETY
will be given on
Thursday, 22nd November, 1934, at 5.30 p.m.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1

PRACTICE VIOLIN RECITAL

by pupils of

ROWSBY WOOF,
—F.R.A.M.—

CHAPPELL
RT GRAN (PIANOFORTE)

DUKE'S HALL

SATURDAY, 10th NOVEMBER, 1934,

at 3 p.m.

THIS PROGRAMME ADMITS TO THE RECITAL.

NO REPETITION OF A PIECE, OR RECALL OF A PERFORMER, IS ALLOWED AT THESE MEETINGS

THESE PRIVATE MEETINGS ARE A PART OF THE EDUCATIONAL COURSE, AND ARE INTENDED TO ENABLE THE PROFESSORS TO OBSERVE THE GENERAL WORKING OF THE ACADEMY, AND TO PROMOTE THE INTEREST OF THE PUPILS IN EACH OTHER'S PROGRESS. THE PERFORMANCES CHALLENGE NO PUBLIC CRITICISM, AND VISITORS WHO ARE PRESENT ARE EXPECTED TO HEAR THEM WITH INDULGENCE

THE DOORS WILL BE CLOSED DURING EACH PIECE

THOSE HAVING TO LEAVE ARE REQUESTED TO DO SO BETWEEN THE PIECES AND NOT DURING THE PERFORMANCE.

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme

PROGRAMME

| | | | | |
|---|---------------------------------|-------|-------|-------------------------|
| SONATA in D (1st & 2nd movements) | ..... | ..... | ..... | Handel |
| Adagio. Allegro | GEORGE MASKELL | | | |
| CAPRICE VIENNOIS | ..... | ..... | ..... | Kreisler |
| | DORA WILSON | | | |
| | (Associated Board Exhibitioner) | | | |
| TWO MINUETS | ..... | ..... | ..... | Geminiani—Rowsby Woof * |
| | MACHALI WINE | | | |
| CONCERTO in F sharp minor, Op. 14 (1st movement) | ..... | ..... | ..... | Wieniawski |
| Allegro moderato | NORBERT COOMER | | | |
| | (Associated Board Exhibitioner) | | | |
| CANZONETTA, Op. 35 | ..... | ..... | ..... | Tchaikovsky |
| | SIMMON LATUTIN | | | |
| | (Sainton Scholar) | | | |
| SONATA No. 3 in A minor (1st & 2nd movements) Unaccompanied | ..... | ..... | ..... | Bach |
| Grave | WOOLF MERNICK | | | |
| Fugue | (Broughton Packer Bath Scholar) | | | |
| MARTINMAS TIDE | ..... | ..... | ..... | John B. McEwen * |
| | DOUGLAS THOMSON | | | |
| CONCERTO in D, Op. 61 (1st movement) | ..... | ..... | ..... | Beethoven |
| Allegro ma non troppo | LEBAH BRICKMAN | | | |
| SONATA No. 2 in C | ..... | ..... | ..... | Delius |
| MAY MOUNTFORT (Violin) | PHYLLIS CHATFIELD (Pianoforte) | | | |
| | (Associated Board Exhibitioner) | | | |
| CHACONNE in D minor | ..... | ..... | ..... | Bach |
| | ROBERT MASTERS | | | |
| | (Gowland Harrison Exhibitioner) | | | |
| A LITTLE SONATA | ..... | ..... | ..... | John B. McEwen * |
| | MARJORIE LAVERS (Violin) | | | |
| | (Ada Lewis Scholar) | | | |
| | PHYLLIS LAVERS (Pianoforte) | | | |
| CONCERTO in B minor, Op. 61 (1st movement) | ..... | ..... | ..... | Elgar |
| Allegro | SAMUEL ROSENHEIM | | | |
| "ROMANCE" } Viola | ..... | ..... | ..... | Wolstenholme |
| "ALLEGRETTO" } | ..... | ..... | ..... |  |
| | MAX GILBERT | | | |
| RONDO in G | ..... | ..... | ..... | Mozart—Kreisler |
| | SYLVIA JQUES | | | |
| SONATA No. 5 in C (1st & 2nd movements) Unaccompanied | ..... | ..... | ..... | Bach |
| Adagio | EDWARD SILVERMAN | | | |
| Fuga | (Ada Lewis Scholar) | | | |
| CONCERTO in G minor, Op. 26 (1st & 2nd movements) | ..... | ..... | ..... | Bruch |
| Vorspiel. Allegro moderato | EUGENE NEMISH | | | |
| Adagio | (Associated Board Exhibitioner) | | | |

Accompanists :—

Joyce Chapman, Phyllis Lavers, Dorothy Peacock, Guy Jonson, James Walker, Joan Boulter.

* EX-STUDENT

CHAPPELL CONCERT GRAND PIANOFORTE



Royal Academy of Music,
YORK GATE, MARYLEBONE ROAD, N.W.1

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PROGRAMME

SONATA in A, for Violin and Pianoforte (1919) *Ildebrando Pizzetti*

Tempestoso

Molto largo—Preghiera per gl'innocenti

Vivo e fresco

PEGGY RADMALL (*Violin*)

PEGGY GRUMMITT (*Pianoforte*)

THREE POEMS by Walt Whitman (1926) *Vaughan Williams*

Nocturne

A clear Midnight

Joy, Shipmate, Joy!

ROSE MORSE (*Mezzo-Soprano*)

MARY NOBLE (*Pianoforte*)

PRELUDE and FUGUE, Op. 9 (1928) }
 "RELINQUISHMENT", Op. 11 (1929) } *Pianoforte* *Alan Bush*

ALAN BUSH

SONGS :—

"The ruin of the Ku-Su Palace" } (*Poems by Li-Po*) *Constant Lambert*

"Nocturne" }

"Tritons" (*Poem by William Drummond*) } *William Walton*

"The Winds" (*Poem by A. C. Swinburne*) }

ROSE MORSE

MARY NOBLE

CHAPPELL CONCERT GRAND PIANOFORTE

The next Concert of the
 R.A.M. NEW MUSIC SOCIETY

will be given on

Thursday, 31st January, 1935, at 5.30. p.m.

ST. PAUL'S CATHEDRAL.



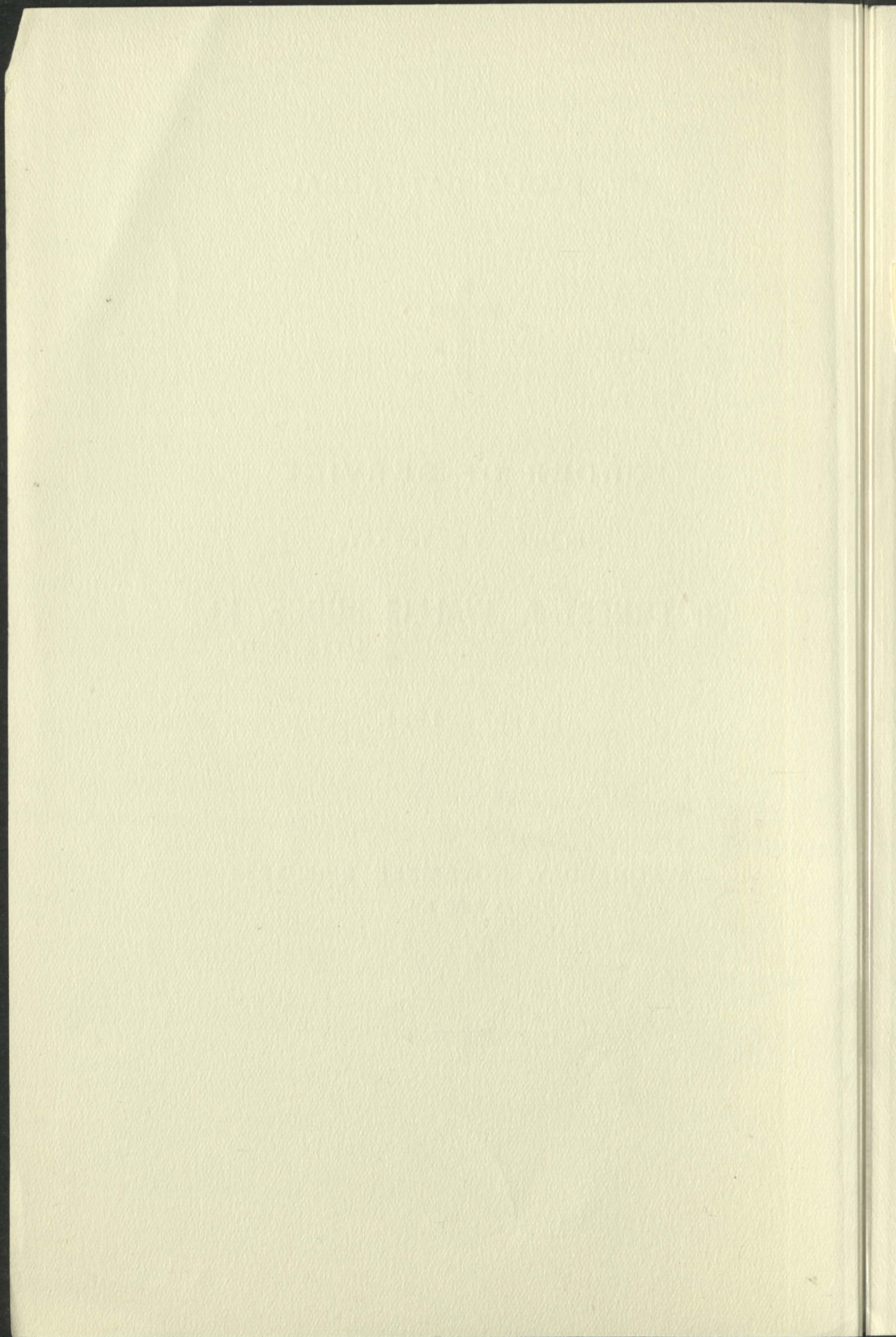
ORDER OF SERVICE

IN MEMORY OF THE LATE

Sir ERNEST A. WALLIS BUDGE, Kt.,
LITT.D., D.LITT.

1857 — 1934.

WEDNESDAY, NOVEMBER 28th, 1934
AT 2.30 P.M.



*The Lesson being ended, the following HYMN shall
be sung :*

HYMN NO. 401.

*" The souls of the righteous are in the hand of God, and there shall
no torment touch them."*

NOW the labourer's task is o'er ;
Now the battle day is past ;
Now upon the farther shore
Lands the voyager at last.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.
There the tears of earth are dried ;
There its hidden things are clear ;
There the work of life is tried
By a juster Judge than here.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.
There the sinful souls, that turn
To the Cross their dying eyes,
All the love of Christ shall learn
At His Feet in Paradise.
Father, in Thy gracious keeping
all standing.

I AM the resurrection and the life, saith the Lord : he
that believeth in Me, though he were dead, yet shall he
live : and whosoever liveth and believeth in Me shall
never die.

I KNOW that my Redeemer liveth, and that He shall
stand at the latter day upon the earth. And though
after my skin worms destroy this body, yet in my flesh
shall I see God : Whom I shall see for myself, and mine
eyes shall behold, and not another.

WE brought nothing into this world, and it is certain
we can carry nothing out. The Lord gave, and
the Lord hath taken away ; blessed be the Name of the
Lord.

Then shall follow :

LESSON. Wisdom iii, 1—9.

BUT the souls of the righteous are in the hand of God, and there shall no torment touch them. In the sight of the unwise they seemed to die : and their departure is taken for misery, and their going from us to be utter destruction : but they are in peace. For though they be punished in the sight of men, yet is their hope full of immortality. And having been a little chastised, they shall be greatly rewarded : for God proved them, and found them worthy for Himself. As gold in the furnace hath He tried them, and received them as a burnt offering. And in the time of their visitation they shall shine, and run to and fro like sparks among the stubble. They shall judge the nations, and have dominion over the people, and their Lord shall reign for ever. They that put their trust in Him shall understand the truth ; and such as be faithful in love shall abide with Him : for grace and mercy is to His saints, and He hath care for His elect.

*The Lesson being ended, the following HYMN shall
be sung :*

HYMN NO. 401.

*" The souls of the righteous are in the hand of God, and there shall
no torment touch them."*

NOW the labourer's task is o'er ;
Now the battle day is past ;
Now upon the farther shore
Lands the voyager at last.
Father, in Thy gracious keeping
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There the work of life is tried
By a juster Judge than here.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.
There the sinful souls, that turn
To the Cross their dying eyes,
All the love of Christ shall learn
At His Feet in Paradise.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.
There no more the powers of hell
Can prevail to mar their peace ;
Christ the Lord shall guard them well,
He Who died for their release.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.
" Earth to earth, and dust to dust,"
Calmly now the words we say,
Leaving him to sleep in trust
Till the Resurrection-day.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping. Amen.

*Then the following from the Liturgy of St. Chrysostom
shall be sung (to the Kieff Chant) :*

GIVE rest, O Christ, to Thy servant with Thy saints,
where sorrow and pain are no more, neither sighing,
but life everlasting.

Thou only art immortal, the Creator and Maker of man ; but we are mortal, formed of the earth, and unto earth shall we return : for so didst Thou ordain when Thou createdst me, saying : “ Dust thou art, and unto dust shalt thou return.” All we go down to the dust, and weeping o’er the grave we make our song : Alleluia ! Alleluia !

Then shall be said :

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

OUR Father, which art in heaven, Hallowed be Thy Name. Thy kingdom come. Thy will be done in earth, As it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation ; But deliver us from evil. Amen.

ALMIGHTY God, with Whom do live the spirits of them that depart hence in the Lord, and with Whom the souls of the faithful, after they are delivered from the burden of the flesh, are in joy and felicity ; We give Thee hearty thanks, for that it hath pleased Thee to deliver Thy servant, ERNEST, out of the miseries of this sinful world ; beseeching Thee, that it may please Thee, of Thy gracious goodness, shortly to accomplish the number of Thine elect, and to hasten Thy kingdom ; that we, with all those that are departed in the true faith of Thy Holy Name, may have our perfect consummation and bliss, both in body and soul, in Thy eternal and everlasting glory ; through Jesus Christ our Lord. *Amen.*

Assist us mercifully, O Lord, in these our supplications and prayers, and dispose the way of Thy servants towards the attainment of everlasting salvation ; that, among all the changes and chances of this mortal life, they may ever be defended by Thy most gracious and ready help ; through Jesus Christ our Lord. *Amen.*

Grant to us, O Lord, together with all Thy faithful departed, peace, light and refreshment. *Amen.*

The grace of our Lord Jesus Christ, and the love of God, and the fellowship of the Holy Ghost, be with us all evermore. *Amen.*

HYMN NO. 27.

"Abide with us ; for it is toward evening, and the day is far spent."

ABIDE with me ; fast falls the eventide,
The darkness deepens ; Lord, with me abide ;
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day ;
Earth's joys grow dim, its glories pass away ;
Change and decay in all around I see ;
O Thou, Who changest not, abide with me.

I need Thy Presence every passing hour ;
What but Thy grace can foil the tempter's power ?
Who like Thyself my guide and stay can be ?
Through cloud and sunshine, Lord, abide with me.

I fear no foe with Thee at hand to bless ;
Ills have no weight, and tears no bitterness ;
Where is death's sting ? Where, Grave, thy victory ?
I triumph still, if Thou abide with me.

Hold Thou Thy Cross before my closing eyes ;
Shine through the gloom, and point me to the skies ;
Heaven's morning breaks, and earth's vain shadows flee ;
In life, in death, O Lord, abide with me. *Amen.*

THE DEAD MARCH - - *HANDEL.*

R. E. THOMAS & NEWMAN, LTD.
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